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VIRGIN AND CHILD (DETAIL)  
FRENCH, XIII CENTURY

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### A THIRTEENTH-CENTURY STATUE OF THE VIRGIN AND CHILD

THE thirteenth century is the golden age of French Gothic sculpture. It is the century of the greatest sculptures of Chartres and Amiens and Paris, and of ill-fated Rheims. It is the century of the unknown sculptor to whose master chisel we owe the statue of the Virgin and Child which has recently come into the possession of the Museum.

Anyone who is familiar with Gothic sculpture in the architectural setting for which it was designed, knows only too well that such sculpture, removed from its original surroundings and exhibited in a museum gallery, loses not a little of its charm. This is particularly true of thirteenth-century sculpture. In the Romanesque period, architecture had overshadowed in importance the sculpture which adorned it; in the fourteenth and fifteenth centuries conditions were reversed; but the cathedrals of the thirteenth century exhibit a perfect and harmonious union of the two arts. In this great period, the sculpture is an integral part of the architecture, and the sculptor's problem was the creation of a decorative ensemble rather than the execution of single figures intended to be self-sufficient and designed without reference to their eventual use.

The visitor must keep this in mind when he stands before the statue recently purchased by the Museum, and now exhibited in the gallery of Gothic art on the second floor of Wing J. Let him forget the other objects around him, and try to visualize this gracious statue of the Virgin and Child as it might have been seen by those for whom the artist worked. Let him imagine, perhaps, the deep-set portal of a church, where, against the trumeau which separates the two doors through which the faithful enter into the house of God, might stand the statue of the Virgin, supported by a high pedestal and surmounted by a canopy. On either side, the sculptor may have added figures of holy personages and saints, and, in the tympanum above, scenes from the history of Our Lady. Such would

have been the scheme of decoration in one of the great cathedrals. It was not so elaborate, of course, in the lesser churches. Wherever our statue may have been shown, we may feel confident that it was designed for a definite place, and that it formed part of an ensemble to which both architect and sculptor had contributed.

But let us return to Gallery II:J13. The statue which engages our attention is approximately life size, measuring 62½ inches in height. It is carved of stone, probably from the same stone as was used in the construction of the building whence it comes. The surface of the stone has not been elaborately worked. Here and there, indeed, the marks of the chisel are still visible. This reminds us that it was customary in the Gothic period to paint and gild sculpture. A thin coat of plaster covered the stone and upon this color and gilding were applied. Our statue still retains traces of its polychrome enrichment. The effect was further enhanced by the use of cabochons of colored glass. These simulated gems ornamented crowns and brooches and the borders of garments, as one may see on the Museum statue, although in this instance most of the cabochons are now missing from their settings. In other respects, however, the statue is in marvelous condition, untouched by the restorer's hand.

The Virgin stands on a low hexagonal base, her body bending gracefully as she supports on her left arm the Christ Child, who raises His right hand in blessing, while in the left He holds an orb, the symbol of His majesty. A veil covers the Virgin's head; a crown indicates her royal rank. Over her gown, girdled at the waist and falling in long folds to her feet, the Virgin wears a mantle tied with a tasseled cord. One end of the mantle is drawn across her body and gathered up under her left arm. On her breast is a jeweled brooch. The little Christ Child is dressed in a loose gown with long sleeves—by no means a picturesque garment, but one which had this advantage for sculptors who were unfamiliar with the forms of children, that it successfully concealed most of the person.



VIRGIN AND CHILD  
FRENCH, XIII CENTURY

The pose of the figures is marked by a feminine, aristocratic grace, but this quality is epitomized, as it were, in the expression which illumines the Virgin's face. In the tender, serene smile with which the Virgin looks down at her baby, there is nothing of the cold austerity of the earlier Madonnas of the Romanesque period, nor of the merely pretty domesticity, too intimate sometimes for the dignity of the theme, which characterizes the later Gothic versions of the Divine Mother. In the art of the thirteenth century, the Virgin descends from her throne to earth, although she still wears her royal crown and forgets not the dignity which pertains to her high rank as the Queen of Heaven and the advocate of sinful man at the justice seat. If she permits herself to smile upon her child and to carry Him in her arms as any mother might, still she is ever mindful that she is blessed among women, and her love is spiritualized by reverence.

In the expression of this exquisite modesty of affection, our sculptor has been eminently successful. Equally successful is his solution of artistic problems. He simplifies form and movement until alone the essential, significant facts remain. Emphasized in this way, these truths are comprehended so readily by the spectator that an extraordinary impression of reality results. We have still to note another aspect of the artistic performance, the achievement of abstract beauty. Here we are not concerned with religious thought or with truth of representation, but with pure design. This is the beauty of rhythmic lines, of harmonious shapes, of the infinitely varied manifestations of order in design. This quality of abstract beauty, which characterizes Gothic art of the great period, is present to an unusual degree in the statue recently acquired by the Museum.

The statue may be dated toward the close of the thirteenth century. Its similarity in style to the *Vierge Dorée* of Amiens, and the fact that the statue, which for several years has been in private possession, came originally from the neighborhood of this celebrated cathedral, would

indicate that the sculptor was strongly influenced by the ateliers of Amiens. Sculpture of this period, particularly works of the highest order, are so rarely available that the Museum may be congratulated upon the acquisition of this masterpiece of French Gothic sculpture. A recent writer<sup>1</sup> has said, "A beautiful thing may be self-luminous with pleasure; or it may also glow with pleasure reflected from its truth or its morality." One would have to search far to find a more perfect illustration of this definition than the statue of the Virgin and Child which has occasioned these notes.

J. B.

#### DRAWINGS BY LEONARDO DA VINCI ON EXHIBITION

IN Gallery 25 the Venetian and Bolognese drawings have been replaced by other drawings from the Museum collection. The present exhibition is chosen from the schools of Parma, Milan, and Genoa, and one wall is given over to the school of Raphael. Among these is the back of a nude man by Raphael himself, made during his stay in Florence, one of the drawings given by Cephas G. Thompson in 1887. In the Genoese group the series of twelve brilliant drawings by Luca Cambiaso is worthy of comment, as are many others of the exhibit; but the chief interest will be found in the two sheets of drawings by Leonardo da Vinci which were purchased in 1917 and are now shown for the first time.

In all probability these have always been attributed to this master, but they were unknown to any of the prominent authorities and consequently do not occur in any of the lists. Since 1801 their history is traceable. On the folder in which they were kept up to the time of their mounting for exhibition is an inscription in French stating that they were given to J. Allen Smith by J. G. Legrand, May, 1801.<sup>2</sup> The drawings were owned

<sup>1</sup> B. I. Gilman. *Museum Ideals*, p. 44.

<sup>2</sup> *Souvenir d'amitié à J. Allen Smith par J. G. Legrand en floréal an 9*. No other information about either of these personages has as yet been found.

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<sup>3</sup> In 1914  
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later by Thomas Sully, the painter, who presumably acquired them during one of his visits to Europe, either in 1800-10 or more probably in 1837-38, when he painted the portrait of Queen Victoria. At Sully's death the drawings, with other property

One of the sheets shows a pen and bistre drawing in a circle about 2½ inches in diameter in which a sleeping man is seated under a tree while a snake and a lizard fight on the rock where he leans his head. It is an illustration for a bestiary, expound-



SHEET OF DRAWINGS BY LEONARDO DA VINCI

of the painter, passed to his grandson, Francis T. S. Darley,<sup>1</sup> who in his turn bequeathed the Leonardos to Thomas Nash, from whom the Museum acquired them.

<sup>1</sup>In 1914 Mr. Darley made a bequest to the Museum which included five paintings by Sully, among them the original sketch from life of Queen Victoria.

ing points of natural history or moral precepts, on which Leonardo was engaged—the subject of many manuscript pages preserved in the library of the Institute of France. The explanation of the theme of our drawing is given in the inscription above it in Leonardo's exquisite and peculiar right to left handwriting, which, literally translated, reads thus: The green



lizard faithful to the man, seeing him sleeping, fights with the snake. He sees that he can not conquer, runs over the face of the man and wakes him, so that the snake shall not harm the sleeping man.<sup>1</sup>

A companion work to ours, in the Bonnat Collection at Bayonne, is reproduced in Berenson's *Florentine Drawings*, vol. 2, page 86. It is also a drawing in a circle of about the same size and is in a similar style.

On the reverse of this sheet are some scratchy pen sketches for the setting of a masque or play, also notes and memoranda. There is an indication of a barrel-vaulted room with niches on the side walls, one marked with the word *annunziatori*, announcers, and at the end a seated figure in a mandorla from which flames radiate. The signification of another sketch to the right is not apparent. Above are some figures and writing. The writing gives a list of characters in a play founded on the story of Danaë, and the actors who were to take the parts. The whole inscription as far as it has been deciphered is as follows: Acrisio (Acrisius the father of Danaë), Giovanni Cristofano; (the next name undeciphered, then) Danaë, Francesco Romano; Mercury, Gianbattista —; Jove, Giovanni Francesco; Servant; Announcers of the Festival: those marvel at the new star and kneel down and these adore and kneel down and with music they finish the festival.<sup>2</sup>

The other sheet, 7½ inches by 6¾ inches, is much more important. On it are drawings in pen and bistre of the Madonna

adoring the Child, conceived more or less in the spirit of the traditional Florentine treatment of the subject inherited from Fra Filippo Lippi. But in the sketches the old theme is humanized and at the same time glorified. In the writer's opinion, they mark the stage when the recognized rendering of the subject was being transformed in Leonardo's mind into the epoch-making composition of the *Virgin of the Rocks*.

The drawings are still far from the profound sentiment and full expression of the painting. The group in the center approaches its general aspect more nearly than the others, but in it the theme is still the usual one—the invention of the Madonna's posture, the one hand on Saint John's shoulder and the other in the grand gesture of consecration over the Christ Child, has not yet occurred to him, though the germ idea appears in the two outstretched arms. The divinity and reverence of the children are but half suggested in the drawing. In the arrangement of the Madonna's mantle pulled out over the right arm the drawing is like the picture; the definite indications of the folds suggest that the artist had arranged the drapery on a maquette or mannikin. The lower sketch, where the same pose and folds are shown from another viewpoint, bears out this idea. This lower drawing, in a space with an arched top, shows only the tiny Christ Child lying on the ground, and there is a background—a corner of a ruined room with a view of mountains seen through an arch. The other two drawings show different poses of the kneeling Virgin; in each only the Christ Child is shown with her; one has a suggestion of a pent-roofed shed in silver point for background. There are also two studies of babies in silver point lightly reinforced by pen and bistre.

Leonardo signed the contract in 1483 to paint the center picture of the altarpiece in the Church of San Francesco in Milan for the *Confraternita della Concezione*—this work was the *Virgin of the Rocks*. It was at the time of his first visit to Milan, and it is at about this time or somewhat before that I should venture to place the drawing, that is to say, not far from the

<sup>1</sup> Il ramarro fedele al omo vedēdo quello adormē tato cō batte che la bisscia esso vede nō la potere vincere core sopra il volto del omo e lo dessta accio che essa bisscia non offenda lo adormē tato homo.

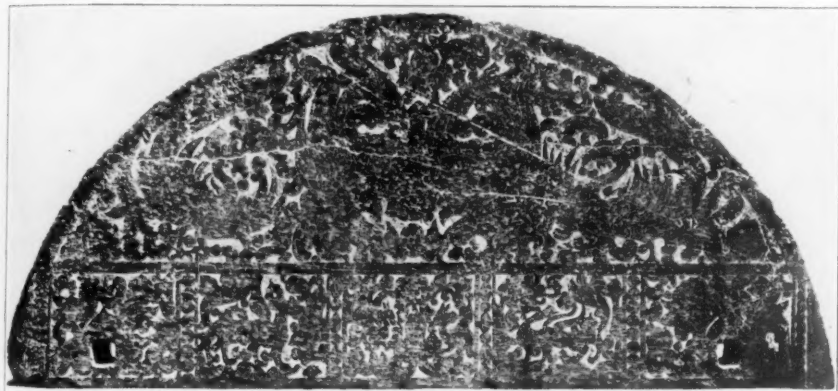
<sup>2</sup> acrisio giā cristofano  
[next line undeciphered]  
danae françō romano  
mercurio gian battista da(?)  
giove giā françō(?)  
servo  
annatori della festa  
i quali si maravigliano  
della nova stella e s'inginochiano  
e questa adorano e s'ingino  
chiano e cō musicha finisco  
no la festa

time of the numerous drawings for the Adoration and the Madonna with the Cat. The other sheet, the Allegory, would date as well from the first visit to Milan, I believe, if only from the masque memoranda on the reverse, as it is known that much of Leonardo's time in the service of Lodovico was spent in arranging such affairs.

B. B.

in the slaty stone. The background of the scroll design has been slightly cut away, not to form a relief but only to enhance the design by a ground of different texture. Besides that, there was a piece of fresco about 35 x 20 inches, cut in two pieces, which came from the same place.

According to the description given, the pieces came from a tomb in the Cheng tu-fu district, Province of Szechwan.



LINTEL FROM A CHINESE TOMB ENTRANCE

### A WEI TOMB ENTRANCE

THE early Chinese tomb entrance which has been put up in Room Eo of the Department of Far Eastern Art, was purchased from a dealer in Peking and is not the result of a scientific excavation. It would have been an advantage if the whole construction had been seen and drawn in its original place before removal, but this not being the case, we have to make the best of the description and explanations given by the dealer, which are fairly clear and agree amongst themselves.

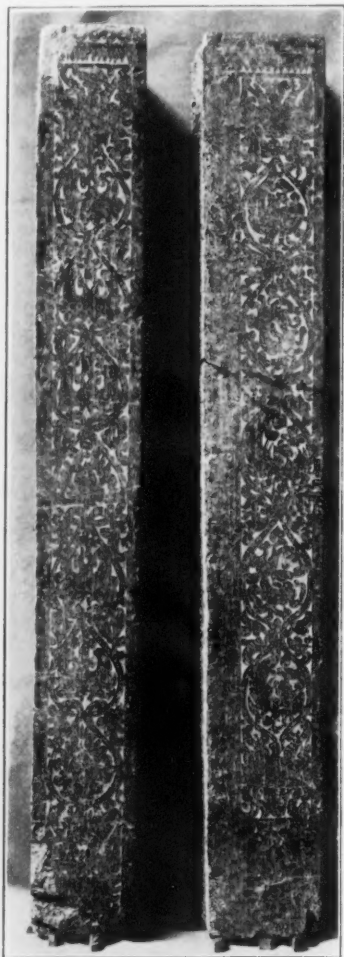
We found in Peking two entrances or gateways, each consisting of a slightly flattened semicircular stone or lintel, resting on stone jambs and kept in place by dowels; one gate had a stone sill, the other sill had been left in place at the time of the excavation, it may have been too much damaged to take away. These lintels, jambs, and the one sill are decorated with a very elaborate design cut in outline

In a cave a wall had been built of hard blue-gray bricks, partitioning off a part intended for two tomb chambers, each of which had an entrance formed by the above-mentioned gates. These two entrances stood close together and between the two stone lintels was the fresco. The statement about the position of the fresco is borne out by the painted mouldings which follow the curves of the lintels.

The semicircular stones have curious square holes near the lower border. These were evidently always intended to be there, because they form part of the ornament, that is, decorative leaves surround the opening. What the use of these holes may have been is difficult to say; they look as if they once might have held the rings or supports of a curtain rod, the hanging closing the entrance to the tomb chamber.

The two stone entrances described are very similar; only the designs which cover the stones are different. The Museum

acquired one of these entrances, the one which has the handsomer design, though of this particular one the sill is missing. Rubbings from the stones of both entrances were taken to show the designs.



DOOR JAMBS  
FROM A CHINESE TOMB ENTRANCE

The tomb entrance has been put up mounted in dark wood, and the fresco, which once stood above, is now placed in the center of the entrance, where it can be better seen.

The semicircular lintel is decorated with a broad band of five panels across the lower

part. Each panel is filled with symbolic animals and scrolls. The top part has a large ogre's head in the middle and phoenixes on both sides.

The door jambs are decorated on the front with a series of five medallions beginning and ending with a horned ogre's head; the medallions formed by a running scroll also contain symbolic animals. The inner sides, facing the entrance, are similarly decorated with a series of seven pear-shaped medallions, also suspended from an ogre's head and resting on another. The ornament is freely and none too carefully traced, but it is very beautiful in composition and most skilfully designed. The surface of the stone has been slightly blackened with Indian ink to allow the incised lines to show up white and to make the design more visible.

The wall which surrounded these entrances was built up from hard blue-gray bricks of the same type as the Han tiles. This wall was covered first with a rough coat of plaster and then with a thin coat of fine plaster on which the fresco was painted. It was not possible to learn whether more fresco covered the rest of the walls, but it seems likely that, judging from what remains of the painted mouldings, stone architecture was simply painted on the walls just as we have seen it done in more recent years.

The fresco represents Buddha in a red and green robe standing on a lotus flower on the spot from which two arches spring; in his left hand he seems to hold the sacred jewel, the right is extended downward; behind the head, of which the features are drawn in red lines, is a bright green halo with a border of red flames; behind the body is a heart-shaped white halo also with a red flame border, and red and green rays go out from behind these halos.

The fresco as it was found at the Peking dealer's, cut in two equal parts, was in fairly good condition, but most fragile; the thin layer of fine plaster on which it was painted crumbled away in many places at the slightest blow and the paint had permeated only very little into the plaster. Fortunately the solid block of bricks about 6 inches thick was very firm and the trans-





A CHINESE TOMB ENTRANCE  
AS INSTALLED IN THE MUSEUM

portation was more successful than we had dared to hope.

On arrival here it was necessary to join the two fragments, which fitted exactly; the cut was filled in as well as the different places where the original plaster had dropped off, and the irregular shape was straightened out to a perfect square. Instead of covering the restored parts



Fresco, Chinese  
FROM A TOMB ENTRANCE

with a neutral tint, it was considered an advantage to retrace the lines where missing, and to fill them in with color in order to get as much as possible the effect of the original painting. The restoration was done, however, in a line technique entirely different from the original painting, in consequence easily distinguished, and in water colors which a sponge can remove at any time.

The style of the ornament on the stones is of the Wei period, that is, about the

sixth century; it is very interesting and unusual, free and flowing as the decorations of the period of the Six Dynasties are, evidently the product of a high civilization the origin of which is as yet not clear. The stone dates the Buddhistic fresco, it is very different from the paintings of Ajunta, is nearer to those found by Sir Aurel Stein in Kotan, and still more like the frescoes found near Turfan in the north of the Province of Sinkiang by A. von Lecoq. This style of Buddhistic and Manichæan painting seems to have been general all over northern China and is closely connected with the frescoes on the walls of the Corean tombs near Chinampo and the frescoes of Horiuji in Nara, Japan. While in all these places the later Buddhistic painting developed in a very different style, the Coreans in their hermit kingdom seem to have stuck in most conservative fashion to the early style; paintings of the end of the Korai period, fourteenth century, and even later Corean paintings show intimate relation with our sixth-century Chinese fresco.

S. C. B. R.

#### A RELIQUARY OF SAINT THOMAS BECKET MADE FOR JOHN OF SALISBURY

WILL no man free me from this pestilent priest?" cried Henry II of England—so, at least, runs the story—in hot anger at Thomas Becket, Archbishop of Canterbury. Perhaps rhetorical questions were not common at Henry's court. In any case, four knights sped off to Canterbury, and there, in his own cathedral, murdered the Primate of England. This was in 1170. Three years later, the martyred archbishop was canonized.

Saint Thomas Becket was born at London, about the year 1118. His stormy career commenced peacefully enough, when as a well-educated youth of some twenty-three years he entered the service of Archbishop Theobald of Canterbury. The archbishop recognized Becket's ability by employing him in many delicate negotiations and by bestowing upon him several preferments, the most important of which

was the archdeaconship of Canterbury. Greater honors soon followed. In 1155, King Henry II appointed Becket High Chancellor of England, in which capacity he showed himself both capable and loyal—a combination duly appreciated by his sovereign. Archbishop Theobald died in 1161. The following year, through the influence of the King, Becket was elected Archbishop of Canterbury.

Becket, now primate of England as well as chancellor, had not sought his new office, but had yielded only to the King's insistence. Henry did not look with favor upon the growing independence of the church. Yet a conflict between church and state was a serious matter, and Henry may well have wished a friend at church as well as "at court." He thought to secure this, it would seem, by the election of his chancellor to the archbishopric of Canterbury, the highest position in the English church. But if Henry counted upon Thomas Becket to be his partisan in matters ecclesiastic, he was speedily disappointed.

Becket resigned the chancellorship, and gave himself whole-heartedly to his new responsibilities. In Tennyson's drama Becket says:

"I served our Theobald well when I was  
with him;  
I served King Henry well as Chancellor;  
I am his no more, and I must serve the  
Church."

Asceticism replaced the magnificence of his former life at court. The King's hostility he soon incurred by his zealous defense of the prerogatives of the Church. Matters came to a head when Henry required the assent of the bishops to the "Constitutions of Clarendon," a compilation of certain ancient laws and customs, according to the King's assertion, which restricted the authority of the Church. The Constitutions forced the issue between crown and mitre. After some vacillation, Becket determined upon an attitude of uncompromising resistance, and refused to sign. Bitterly persecuted by the King, Becket was compelled to flee secretly from England in 1164.

Saint Thomas took refuge in France, where he was received both by King Louis VII and by Pope Alexander III, who was then at Sens. For several years, negotiations went on between king, pope, and archbishop, but it was not until 1170 that some kind of a reconciliation was patched up, and Saint Thomas returned to England.

During Becket's absence in France, Henry had had his son crowned by the Archbishop of York. According to custom and law, the ceremony should have been performed by the Archbishop of Canterbury as primate. Becket obtained from the Pope the excommunication of the Bishops of London and of Salisbury, who had taken part in the coronation, and the suspension of the Archbishop of York. Upon his landing in England, Becket refused to absolve the bishops, even at the request of the King. It is supposed this refusal was the immediate cause of his murder. How far Henry was directly responsible for the tragedy, which occurred on December 29, 1170, has never been determined, but he at least did penance at the martyr's tomb. In 1220 the bones of Saint Thomas Becket were raised from the crypt where they had been buried the day after his murder, and by order of King Henry III were deposited in a splendid shrine which became one of the most popular objects of pilgrimages during the Middle Ages.

Saint Thomas was attended at the time of his assassination by his cross-bearer, Edward Grim, and by his secretary, John of Salisbury. The latter stood so close to his friend and master that he was spattered with the martyr's blood. Some drops of this he collected in two vials which, later on, he gave to the cathedral of Chartres.<sup>1</sup> John of Salisbury had been Archbishop Theobald's secretary as well as Becket's. He was one of the most cultured scholars of his day, distinguished both as a scholastic writer and as a diplomatist. After Becket's death, he remained at Canterbury until 1174, when he was appointed treasurer of Exeter Cathed-

<sup>1</sup>Cartulaire de Notre-Dame de Chartres, t. 111, p. 201. Quoted by E. Male: *L'art religieux du XIII siècle*, p. 378, note.

dral. Two years later, in 1176, he was made Bishop of Chartres. He died in 1180, having been active during his episcopate in spreading the cult of the sainted martyr, whose blood, through John's gift, was treasured at Chartres. Evidence of the esteem in which the relic was held is afforded by one of the large stained glass windows in the cathedral. This important window, with scenes from the life of Saint Thomas Becket, was given to the church in the early part of the thirteenth century by the Tanners, but as Saint Thomas Becket was not the patron saint of tanners, the choice of subject was evidently due to a desire to honor the precious relic which the church possessed.

In the Pierpont Morgan Collection there is a small reliquary of silver gilt with niello decoration, which, to judge from an inscription on the box, once contained some of the blood of Saint Thomas Becket. I hope to show that this reliquary<sup>1</sup> was made for John of Salisbury, sometime between 1174 and 1176, when he was treasurer of Exeter, presumably to hold the two vials of the blood of Saint Thomas. Whether this was the reliquary presented to Chartres, I can not say. Very possibly it was, although a new reliquary may have been made later to receive the relic. Today there is no reliquary of Saint Thomas Becket at Chartres. During the French Revolution, the treasury of Chartres was pillaged, and the reliquary may have disappeared then, or even earlier, since the church had suffered previous depredations. It would be interesting to be able to prove that the Morgan reliquary once formed part of the famous

treasure of Chartres, but it is perhaps sufficient honor to have in our collection so beautiful an example of twelfth-century craftsmanship and one which through its associations and closely approximated date is of such exceptional interest.<sup>2</sup>

The Morgan reliquary is a small oblong box with a pyramidal cover surmounted by a large ruby. The cover is hinged, and, although there is no lock, can be fastened by a cord passing through the tongue and staples on the front of the box and the two "ears" on either side of the ruby. The entire height of the coffer is  $2\frac{1}{4}$  inches; the height of the box alone,  $1\frac{1}{4}$  inches; the length,  $2\frac{3}{4}$  inches; and the width,  $1\frac{1}{4}$  inches. It is important to note that inside the box there was originally a thin partition, of which only traces now remain, dividing it into two equal parts. This contributes to our belief that the box was designed to hold the two vials of John of Salisbury.

The reliquary is made of silver, parcel gilt, and decorated with designs in niello. The designs are engraved on the silver and the incisions filled in with a black "enamel" or composition of silver, lead, copper, and sulphur. Benvenuto Cellini's treatise on the goldsmith's art may be consulted for an extended description of the technique of niello.

The front panel of the box shows the assassination of the saint. At the right are three knights, wearing hauberks of mail or scale armor; two of them carry swords. These knights are Reginald Fitzurse, William de Tracy, and Richard le Bret. The fourth knight, Hugh de Moreville, held the entrance to the transept of the cathedral during the murder, and for this reason is not represented with the others. One of the knights has just struck Saint Thomas on the head with his sword. The inscription reads, S. THOMAS. OCCIDIT (Saint Thomas dies). On the front of the cover, above this scene, an angel is represented holding a cross and bending over with hand raised in blessing as if to encourage Saint Thomas.

The burial of the saint is pictured on

<sup>2</sup>The reliquary is exhibited in a floor case. Gallery 3, the Pierpont Morgan Wing.

<sup>1</sup>Illustrated and briefly described in the Catalogue of the Collection of Jewels and Precious Works of Art, the Property of J. Pierpont Morgan, by G. C. Williamson. The inscription on the back panel of the box is incorrectly transcribed and the bearers of St. Thomas' body are not identified. Mr. Williamson assigns the reliquary to French (?) workmanship of the beginning of the thirteenth century. No information as to the previous history of the reliquary is given, save that it figured in the sale of the collection of M. Louis Germeau, Paris, 1905. The sale catalogue offers no further particulars, although the piece is there correctly assigned to the twelfth century.

the back of the box. Two monks support the body of the martyr. The principal inscription reads, SANGUIS. E. S. TOM (Blood from St. Thomas).

Above the monk at the right, and separated from the main inscription by the head of Saint Thomas, is a small letter E. This I take to be the initial letter of the name of Edward Grim, one of the witnesses, it will be remembered, of the saint's martyrdom. If this is correct, the bearer supporting the head of Saint Thomas may thus be identified as Edward Grim.

Chartres, the probability is that the reliquary was made to his order, and when he was treasurer of Exeter, between 1174 and 1176.

Continuing the description, we may note on the cover, above the scene just described, an angel who carries in his arms the soul of the martyr figured as a nude child. On each short side of the box an angel is represented. The corresponding sides of the cover are decorated with balanced designs of leaves and flowers.

What was the nationality of the artist?



RELIQUARY OF ST. THOMAS BECKET  
SILVER WITH NIELLO DECORATION

The other bearer I wish to identify as John of Salisbury on the evidence of an inscription placed to the left of the figure and separate from the main lettering. The inscription, unfortunately somewhat injured, is composed of the letter I followed by a sign of contraction and a small letter T. This, I believe, is an abbreviation for Iohannes Tesserarius, or John (of Salisbury), Treasurer (of Exeter). It is reasonable to assume, since the artist has given prominence to the two clerics and taken pains to identify them, that the reliquary was made either for Edward Grim or for John of Salisbury. Since the reliquary appears to have been designed to contain the two vials which we know John of Salisbury possessed and later gave to

Surviving examples of the orfèvrerie of the twelfth century are not plentiful at best, and the niello work of this period is extremely rare, so that a lack of material for comparison makes the question most difficult to answer. But the vigorous quality of the drawing, the fine sense of form and decoration which this reliquary exhibits, warrant at least a tentative assignment to the French school.

To those interested in the life of the martyred archbishop of Canterbury, this little reliquary will not fail to appeal through its historical and religious associations. But there are many who know nothing of Saint Thomas Becket, and to whom these associations are consequently meaningless. This is no hindrance, how-



ever, to the full enjoyment of the beauty of form and decoration which this reliquary to an unusual degree exhibits. The appreciation of so remarkable a masterpiece of decorative art does not depend on one's knowledge, or lack of knowledge, of mediaeval history; it is a matter of sensitiveness to aesthetic values.

If we examine the reliquary from this point of view, our first delight, perhaps, will be in its simple and well-proportioned form. The pyramidal cover, with gently sloping lines, gives variety to the severe, rectangular mass of the box. Its shape, moreover, is admirably chosen for the effective display of the large ruby which crests the cover and receives this prominence not only because its glowing color offers a brilliant contrast to the black and silver of the niello, but also because it is an obvious symbol of the precious relic of Saint Thomas. The form of the reliquary is emphasized and its surfaces enriched by the narrow beading which outlines the different parts.

Niello decoration appears to good effect on such small objects as this coffer. Enameled in black on silver, the designs are clearly seen, yet do not appear fixed and monotonous because of the "liveliness" due to the play of light. The artist to

whom we owe the Becket reliquary shows himself a master of the technique of niello, using a firm line and bold contrasts, without fussiness or unnecessary elaborations.

As to the designs themselves, the figures and inscriptions are skilfully placed within the fields at the artist's disposal, and the scale is well suited to the proportions of the box. The two cover designs with floral and foliage motives are particularly beautiful. The drawing of the figures is abstract, but informed with life. These simplifications of form and movement, while they represent a wide departure from the photographic accuracy so often mistaken by the ignorant for good drawing, have enabled the artist to tell the story of Saint Thomas with forcible directness. No time is wasted over unessentials. Three armored knights do to death a venerable bishop; two monks carry off the body; angels attend and receive the martyr's soul. If for nothing else, this reliquary would be interesting as an example of economy of means in narration. But in addition to this quality of vivid illustration, the artist has achieved beauties of form and line quite independent of representation, which amply reward our inspection.

J. B.



RELIQUARY, SILVER AND NIELLO  
PANEL SHOWING THE BURIAL  
OF ST. THOMAS BECKET

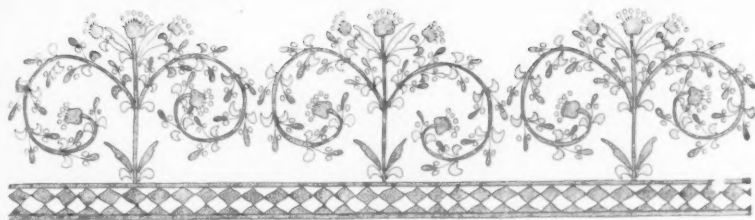
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DESIGN DRAWN FROM MEXICAN MAIOLICA

## NOTES

A CATALOGUE OF MEXICAN MAIOLICA. The Museum has just placed on sale a Catalogue of its collection of Mexican maiolica,<sup>1</sup> which, in an edition of 1,000 copies, is the gift of Mrs. Robert W. de Forest, by whom the collection itself was given in 1911.

The collection has already been described in the BULLETIN.<sup>2</sup> It is, perhaps, the most important assemblage there is of this most interesting and surprising development of the potter's art which has taken place in the Americas since the evolution of the aboriginal Indian unglazed pottery. An account of this tin-glazed ware and its history is given in an interesting introduction to the catalogue by the late Dr. Edwin AtLee Barber, Director of the Pennsylvania Museum, which will stand as the authoritative work on the subject. Dr. Barber also prepared the descriptions of the pieces.

The Catalogue was prepared in 1911 for a loan exhibition of the collection made by the Hispanic Society of America, and was issued as one of its regular publications; but upon the presentation of the collection to the Metropolitan Museum the Hispanic Society generously transferred the right of publication to it.

<sup>1</sup>The Metropolitan Museum of Art. The Emily Johnston de Forest Collection of Mexican Maiolica. Catalogue by Edwin AtLee Barber. First exhibited at the Hispanic Society of America, February 18 to March 19, 1911. New York, 1918. xxii, 41 pp. il. pl. Octavo. Price, 25 cents.

<sup>2</sup>BULLETIN, June, 1911, p. 135; July, 1917, p. 160; October, 1917, p. 200.

In the new issue, several changes have been made in the format but chiefly in the illustrations, which have been so arranged and grouped as to emphasize the divisions of the text and the character of the potter's ornament. To this latter end, also, drawings made by Edward Edwards of the most characteristic motives of the several periods have been used as headbands and as a design for the cover. While the designs found on the Mexican maiolica, to the experienced student of design, will recall this or that in Spanish, Italian, or Chinese art, they will be found to have much that is original, inventive, and of real beauty, like the insect and vegetable forms found in the tattooed styles, and their study will amply repay those who are seeking for new and unhackneyed motives.

SATURDAY EVENING CLOSING. Until further notice, the Museum will be closed on Saturdays at 6 p. m. instead of 10 p. m., as customarily.

A MUSEUM LECTURE. By invitation of the Trustees, Howard Russell Butler, N.A., will give an account of his experiences in painting the solar eclipse of 1918, in the Lecture Hall of the Museum, on Monday afternoon, November 4, at quarter past four o'clock. It will be illustrated by the paintings and drawings of the eclipse made by Mr. Butler, as well as by lantern slides.

The lecture will be open to the public without tickets.

The entrance to the Lecture Hall is on Fifth Avenue opposite Eighty-third Street.

**LAFAYETTE MEMORIAL EXHIBITION.** The celebration of September sixth as Lafayette-Marne Day was marked at the Museum by the opening, in the Room for Recent Accessions, of a small exhibition of objects of historical interest associated with the life of General Lafayette. The closing of the exhibition has been postponed till October 31 in deference to requests.

The material shown falls naturally into two groups: those objects associated with the young Lafayette as he appeared at the time of his first visit to America, and those connected with his second visit in 1824-1825, when his journey amounted virtually to a triumphal progress through the country.

One group is surmounted by a silken flag, the standard of the guard of Louis XVI, King of France at the time of the first visit; above the second group hangs a flag of design similar to that first used as the emblem of the United States. In each group are bronze portraits of the period, engravings showing particular scenes of Lafayette's life, miniatures, prints, and relics of various sorts. A portrait painted by Matthew Harris Jouett (1788-1827) stands on an easel opposite the entrance, and in two small table cases are the map and silver container presented to General Lafayette by the Governor of South Carolina, Wedgwood portraits, snuff boxes set with medallion portraits, a miniature on ivory, and two bronze plaquettes.

The objects represent typical expressions in art of contemporary admiration for Lafayette, and suggest many interesting episodes in his eventful life, which he dedicated to the cause of democracy in the old world as well as in the new.

**CHANGES IN THE CAST GALLERIES.** During the constant changes of the last ten years the classical sculptural casts have passed through many vicissitudes. To understand their present arrangement and the many gaps which the collection now shows, it may be well to recall their recent history. In 1908, simultaneously with the publication of the Catalogue of

Casts, the whole collection was arranged chronologically in progressive sequence, occupying Galleries I: C 18-20. Even then the space was inadequate to contain our exceptionally representative collection; but at least it was an attempt to make our material more available to the public than it had been before. In 1914 the arrival of the Altman Collection and the desirability of exhibiting it immediately in adequate quarters, made it necessary to vacate the galleries formerly occupied by the musical instruments. The latter were placed in Galleries I: C 26-29, thereby ousting the fourth-century, Hellenistic, and Roman casts. Since it was thought that not all of these could well be withdrawn from exhibition without considerable loss to students, they were given temporary homes in the other cast galleries, causing, however, considerable overcrowding, and upsetting the chronological arrangement. Some relief was secured by the removal of the Egyptian casts and the prehistoric Greek reproductions from Galleries 18 and 20, so that those two rooms could be thrown into one and be made to accommodate Roman and Hellenistic casts. But soon they had to make way again for the collection of classical bronzes, which needed temporary quarters pending their arrangement in the new classical wing. Then, with the opening of the classical wing, the Roman and Hellenistic casts could be moved back again.

Meanwhile, the crowded condition of the casts and the fact that there was no longer a chronological sequence in their arrangement had proved confusing and had naturally evoked criticism. The only alternative was to remove from exhibition a further large number of the casts and arrange the rest in a more satisfactory manner. This plan has now been tried, fifty-seven casts being withdrawn from exhibition, making a total of 239 as against 551 which are still in the galleries. The chronological sequence has again been introduced, beginning with Gallery 19 containing the Assyrian casts, continuing through Galleries 21 to 25 with the archaic, transitional, fifth-century, and fourth-century examples, and ending with Gallery

18, in which are shown. Naturally have a valuable deprive the especially would afford comparative supplement for with a and a repro

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18, in which Hellenistic and Roman casts are shown.

Naturally, it seems a pity, when we have a valuable collection of casts, to deprive the public of so great a part of it, especially as its representative character would afford real opportunity for comparative study, and would thus admirably supplement our collection of originals; for with a first-rate collection of originals and a representative collection of casts our

over the entire management of the restaurant. It was then determined, since good digestion depends upon pleasant environment quite as much as upon wholesome cooking, that not only should the cuisine be good, but that the restaurant itself should be improved in appearance. Any architectural changes were, of course, out of the question in these war times, but during the past summer a decided improvement has been effected through



THE MUSEUM RESTAURANT

classical department could supply the necessary material for serious study of classical art in this country. We can only hope that the future will give us this opportunity.

**CLOSING OF GALLERY II D3.** The room on the second floor, D3, in which Oriental rugs have been exhibited, is being redecorated and will be closed to the public during the month of October.

**THE RESTAURANT REDECORATED.** Near the western end of the Hall of Casts is the stairway to the Museum Restaurant. During many years, the Museum has maintained a restaurant and tea room for the convenience of visitors.

Early last winter, the Museum took

the use of paint, chintz, and the exhibition of some original works of art.

Conspicuous among the latter are ten large panels of scenic wall paper, made about 1830-40, probably at the famous Zuber factories in Alsace. The design is called *Rêves de bonheur*, or *Dreams of Happiness*. Sauntering on the terrace of a beautiful park or forming graceful groups on the lawn, romantic figures in operatic costume idle away the hours against a background of luxuriant trees through which may be seen, here and there, castles and ornamental waters. A few pieces of early nineteenth-century furniture repeat the "note" of this interesting old wall paper, and with them are shown two sculptures of the period—an ornamental vase and, at the foot of the stairs, in front

of a trellis-work screen, a marble statue of Cupid by John Gibson.

Trellis-work and flower boxes decorate the windows of the restaurant looking into the court. The windows are draped with curtains of sea-green linen, with borders and valances of old-fashioned chintz with brightly colored flowers on a dark garnet ground. The plaster walls have been kept a light cream color. The tables and chairs have been painted a harmonious shade of green, which has also been introduced in the lighting fixtures with their bell-shaped shades of glass decorated with a grape vine pattern. A large urn of Sheffield plate and some old band boxes with quaint decorations contribute to the effect.

Opening from the restaurant are the women's rest room and the men's smoking room. The latter has been completely redecorated; the walls painted a light neutral color, and the windows draped with a cheerful chintz of flowers and birds amid bright green leaves. The room is furnished with Windsor chairs and several tables, to which have been added a few old pieces, such as a Dutch painted cabinet and an early American mirror.

The maintenance of a museum restaurant presents many difficulties. Unlike other restaurants, only one meal a day is served, and the patrons range from those who wish merely a light and inexpensive luncheon to those who expect the same possibility of choice that a large restaurant offers. The increased cost of supplies, owing to war conditions, has further complicated the situation, but the Museum is striving

to do its best. It can be greatly aided if members and others interested in the Museum will extend generous patronage to the restaurant, which is open daily at twelve (on Sundays, at one), for luncheon à la carte. Afternoon tea is served, and orders are taken until one half hour before closing time. Special arrangements may be made for the entertainment of large parties by consulting, in advance, the manager of the restaurant. It is hoped that under new management and with its new decorations, the restaurant will prove not only a convenience, as in the past, but one of the pleasant features of a visit to the Museum.

DURING THE PREPARATIONS for the present Liberty Loan drive the Museum offered to the local district committee to erect in front of its building two substantial billboards, of such dimensions as the committee might direct. In making this offer the hope was expressed that the posters to be placed there would be artistic in character and if possible a recognition of the work our artists were doing to help the campaign. By the coöperation thus established the committee selected for the purpose the two large pictures which were painted in front of the Public Library on the first and third days of the drive—"Belgium" by James Montgomery Flagg and "Great Britain" by Henry Reuterdaahl. These are now in place, and they show admirably what a fine result has been produced by allowing painters to do their part in stirring the interest of the public in the Fourth Liberty Loan.

## LIST OF ACCESSIONS AND LOANS

SEPTEMBER, 1918

CLASS	OBJECT	SOURCE
ANTIQUITIES—EGYPTIAN (Fourteenth Egyptian Room)	*Limestone stela and blue glazed bowl, early Ptolemaic; *diorite squatting sta- tuettes, XII dyn. ....	Purchase.
SCULPTURE (Wing J, Room 13)	Limestone group, Virgin and Child, French, late XIII cent. ....	Purchase.
WOODWORK AND FURNI- TURE	*Collection of furniture (66 pieces), Eng- lish and American, XVII and XVIII cent.; paneled room and seven win-	

\* Not yet placed on Exhibition.



# BULLETIN OF THE METROPOLITAN MUSEUM OF ART

CLASS	OBJECT	SOURCE
WOODWORK AND FURNITURE	dow sash, early XVIII cent.; two doorways, doorway and exterior cornice, and paneling of a room, XVIII cent.; interior trim, woodwork, archway, and doorway, early XIX cent. —American .....	Purchase.

LOCATION	OBJECT	SOURCE
	*Two crayon drawings, The Scotch Immigrant, and A Dalmatian Peasant, by John Singer Sargent.	Lent by Miss Ruth Draper.

## CALENDAR OF LECTURES

OCTOBER 1—NOVEMBER 10

October	1	Gallery Talk (For Public School Teachers)	Museum Instructors	3:45 P. M.
	6	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
		Story Hour	Anna Curtis Chandler	3:00 P. M.
		The Greek Theatre	Frank Bigelow Tarbell, University of Chicago	4:00 P. M.
	11	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	13	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
		Story-Hour	Anna C. Chandler	3:00 P. M.
		The Modern Theatre	George P. Baker, Harvard University	4:00 P. M.
	16	An Egyptian Cinderella (For the Blind)	Anna C. Chandler	2:00 P. M.
	18	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	20	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
		Story-Hour	Anna C. Chandler	3:00 P. M.
		Some Masterpieces of Greek Sculpture	Clarence H. Young, Columbia University	4:00 P. M.
	25	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	26	Early Christian and Byzantine Art	Edith R. Abbot	2:30 P. M.
		A Visit to the Parthenon (For the Deaf)	Jane B. Walker	3:00 P. M.
	27	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
		Story-Hour	Anna C. Chandler	3:00 P. M.
		Greek and Roman Industrial Art	Gisela M. A. Richter	4:00 P. M.
	30	The Statue which Came to Life (For the Blind)	Anna C. Chandler	2:00 P. M.
November	1	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	2	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
		The Development of Western European Art	Edith R. Abbot	2:30 P. M.
		Esthetic Principles	Henry Rutgers Marshall	4:00 P. M.
	3	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
		Story-Hour	Anna C. Chandler	3:00 P. M.
		Roman Painting	Gisela M. A. Richter	4:00 P. M.
	4	Painting the Solar Eclipse of 1918	Howard Russell Butler	4:15 P. M.
	8	Salespeople's Seminar	Grace Cornell	10:00 A. M.
	9	Story-Hour for Children of Members	Anna C. Chandler	10:30 A. M.
		Ideals of the XIII Century	Edith R. Abbot	2:30 P. M.
		The Gods in Egyptian Art	Mrs. Grant Williams	4:00 P. M.
	10	Salespeople's Seminar	Grace Cornell	2:30-4:30 P. M.
		Story-Hour	Anna C. Chandler	3:00 P. M.
		Daily Life of the Ancient Egyptians	Bernice M. Cartland	4:00 P. M.

\*Not yet placed on Exhibition.

# THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART FIFTH AVENUE AND 82D STREET

Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.

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FELLOWS IN PERPETUITY, who contribute	5,000
FELLOWS FOR LIFE, who contribute. . .	1,000
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PRIVILEGES.—All members are entitled to the following privileges:

A ticket admitting the member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

An invitation to any general reception given by the Trustees at the Museum.

The BULLETIN and a copy of the Annual Report.

A set of all handbooks published for general distribution, upon request at the Museum.

In addition to the privileges to which all classes of members are entitled, Sustaining and Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

## ADMISSION

The Museum is open daily from 10 A.M. to 5 P.M. (Sunday from 1 P.M. to 6 P.M.); Saturday until 6 P.M.

On Monday and Friday an admission fee of 25 cents is charged to all except members and holders of complimentary tickets.

Children under seven years of age are not admitted unless accompanied by an adult.

Members are admitted on pay days on presentation of their tickets. Persons holding members' complimentary tickets are entitled to one admittance on a pay day.

## EXPERT GUIDANCE

Members, visitors, and teachers desiring to see the collections of the Museum under expert guidance, may secure the services of members of the staff on application to the Secretary. An appointment should preferably be made.

This service is free to members and to teachers in the public schools of New York City, as well as to pupils under their guidance. To all others a charge of twenty-five cents per person will be made with a minimum charge of one dollar an hour.

## PRIVILEGES TO STUDENTS

For special privileges extended to teachers, pupils, and art students; and for use of the Library, classrooms, study rooms, collection of lantern slides, and Museum collections, see special leaflet.

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. For further information, see special leaflet.

## PUBLICATIONS

CATALOGUES published by the Museum and PHOTOGRAPHS of all objects belonging to the Museum, made by the Museum photographer, and by other photographers, are on sale at the Fifth Avenue entrance and at the head of the main staircase. Lists will be sent on application. Orders by mail may be addressed to the Secretary.

## RESTAURANT

A restaurant located in the basement on the north side of the main building is open from 12 M. to a half hour before closing time.

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